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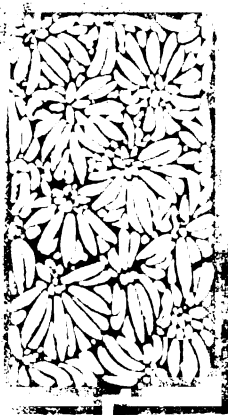
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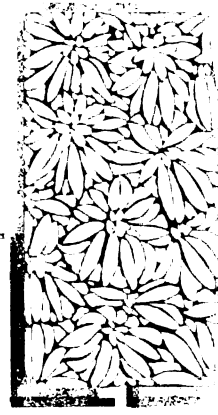
GRAND MOGUL

A MUSICAL COMEDY



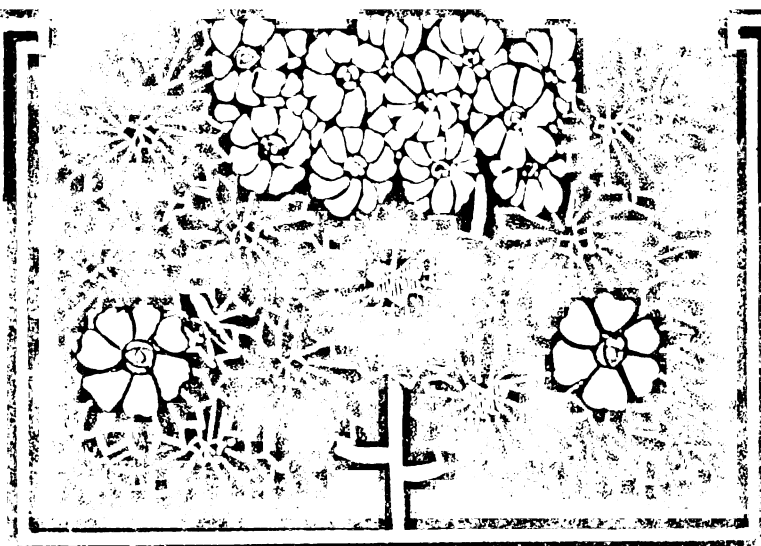
LYRICS BY

**FRANK
PIXLEY**



MUSIC BY

**GUSTAV
LUDERS**



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KLAU & ERLANGER'S
PRODUCTION OF

THE
GRAND MOGUL
A MUSICAL COMEDY

—❧—
BOOK & LYRICS BY

FRANK PIXLEY

—❧—
MUSIC BY

GUSTAV LUDERS

—❧—
VOCAL SCORE

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12

THE GRAND MOGUL.

A Musical Comedy in Three Acts.

Produced under the Management of

KLAW and ERLANGER.

Book and Lyrics by
FRANK PIXLEY.

Music by
GUSTAV LUDERS.

CAST OF CHARACTERS.

Hon. Josephus Walker, Provisional Governor of Hawaii. JOHN DUNSMURE.
Lieut. Commander Newton, in command of U.S. Gunboat "Yorktown". . . GEORGE MOORE.
Lofty Baldwin, an aeronaut with soaring ambitions W. H. MACART.
Prof. Muggs, F. R. G. S., traveling in the interest of science SAGER MIDGLEY.
Jack Marlin, skipper of the schooner "Kate Flyaway". J. K. ADAMS.
Hannibal, colored body servant to Gov. Walker A. SEYMOUR BROWN.
Yu Li, celestial assistant to Baldwin EUGENE MOULAN.
The Grand Mogul, ruler of the Island of Inde. JOHN DUNSMURE.
Lumbago, the Mogul's Prime Minister A. SEYMOUR BROWN.
Ruth Walker, daughter of Gov. Walker MAUD LILLIAN BERRI.
Lola, a half-caste Kanaka girl EDITH ST. CLAIR.
Dolly Muggs, daughter of Prof. Muggs. CARRIE REYNOLDS.
Fuzzywudge, the Mogul's wife PHOEBE COYNE.
Middy, messenger to Newton PAULINE THORNE.
and
G. Washington Barker, a former circus side-showman FRANK MOULAN.

Synopsis of Scenes.

ACT I. Grounds of the Royal Palace at Honolulu.

ACT II. Throne Room of the Grand Mogul's Palace, Island of Inde.

ACT III. Fortified Square, outside of the Grand Mogul's Palace.

The next morning.

TIME The Summer of 1898

Stage Manager

HERBERT GRESHAM.

M.W.&SONS

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5
"The Grand Mogul."
Overture.

Tempo di marcia.

Piano.

The musical score is written for piano and consists of six systems of music. The key signature is D major (two sharps). The tempo is marked 'Tempo di marcia.' and the initial dynamic is 'Piano.' (p). The first system shows a piano introduction with a steady eighth-note accompaniment in the bass and a melody in the treble. The second system begins with a 'cresc.' marking and continues with 'sempre cresc.' leading to a 'f' (forte) dynamic. The third system features a more complex texture with sixteenth-note passages in the treble. The fourth system is marked 'f' and features a strong, rhythmic accompaniment. The fifth system continues the rhythmic pattern with some melodic variation. The sixth system concludes with a 'p' (piano) marking and a final melodic flourish.

This page contains six systems of musical notation for piano, each consisting of a treble and bass staff joined by a brace. The key signature is D major, indicated by two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'f' (forte). The first system shows a continuous melody in the treble and a supporting bass line. The second system introduces some chords and a more active bass line. The third system features a change in time signature to 6/8 and includes a 'p' marking. The fourth system has a 'f' marking in the treble and a 'p' marking in the bass. The fifth system continues the melodic and harmonic development. The sixth system concludes with a 'f' marking in the treble. The overall style is that of a late 19th or early 20th-century piano piece.



Tempo di Valse.

musical score for a waltz, measures 1-10. The score is written for piano in G major (one sharp) and 3/4 time. The tempo is marked "Tempo di Valse." The first system (measures 1-4) includes the instruction *dolce.* The second system (measures 5-8) includes the instruction *rit.* The third system (measures 9-10) also includes the instruction *rit.* The notation features a treble and bass staff with various musical symbols including notes, rests, and dynamic markings.

Tempo di Valse.

musical score for a waltz, measures 11-16. The score is written for piano in G major (one sharp) and 3/4 time. The tempo is marked "Tempo di Valse." The first system (measures 11-16) includes the instruction *p* (piano). The notation features a treble and bass staff with various musical symbols including notes, rests, and dynamic markings.

The musical score is written for piano and consists of six systems of staves. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, chords, and dynamic markings. The first system shows a simple harmonic texture with block chords in the right hand and single notes in the left. The second system introduces arpeggiated figures in the right hand. The third system features a more complex texture with arpeggiated chords and a melodic line in the right hand. The fourth system continues with arpeggiated figures and a melodic line. The fifth system shows a similar texture with arpeggiated figures and a melodic line. The sixth system concludes with a key signature change to F major (no sharps or flats) and a final melodic line in the right hand. The notation includes dynamic markings such as *p* and *rit.* (ritardando).

Allegretto ma non troppo.

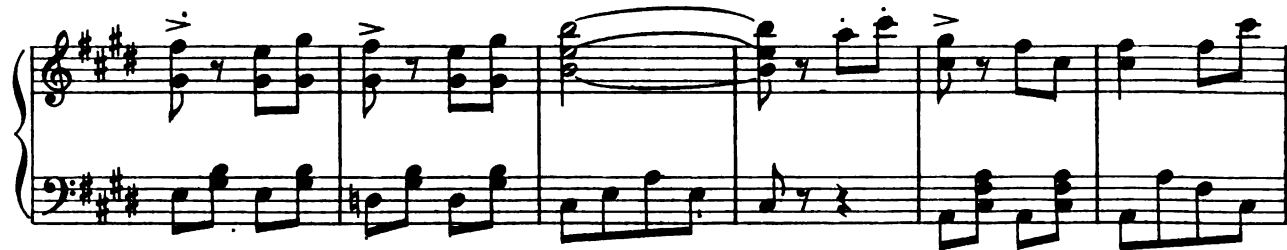
The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'Allegretto ma non troppo.' The first system begins with a piano (*p*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *f* and *ff*. The piece concludes with a final chord in the bass staff.

This image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass staff. The notation is dense, featuring complex chords, arpeggios, and various musical ornaments. Dynamic markings are present, including 'p' (piano) and 'f-pp' (fortissimo-pianissimo). The key signature is one sharp (F#), and the time signature is common time (C). The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some unusual markings, such as a 'p' marking in the fourth system and a 'f-pp' marking in the sixth system. The overall style is that of a classical or romantic-era piano score.

Moderato.

The musical score is written for piano and consists of six systems of music. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Moderato.' and the first system begins with a piano (*p*) dynamic. The music is characterized by a mix of block chords, arpeggiated textures, and melodic lines in both the treble and bass staves. The dynamics vary throughout, including piano (*p*) and forte (*f*). The notation includes various musical symbols such as notes, rests, accidentals, and phrasing slurs.





Molto vivace.

ACT I.

No 1.

Opening Chorus.

A ENSEMBLE "Gently Through The Palms"

B-SOLO Lola "Honolulu"

C-Entrance of Governor.

D-SOLO Governor "Annexation"

Allegretto.

Piano.

The musical score is written for piano and consists of four systems of music. The first system is marked "Allegretto." and "Piano." with a "p" dynamic. The key signature is one sharp (F#) and the time signature is 2/4. The music features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line. The third system shows a change in the bass line. The fourth system ends with a fermata over the final chord.

CHORUS.

Gent - ly through the palms the breeze is blow - ing

Gent - ly through the palms the breeze is blow - ing

mf

With the warmth of love our hearts are glow - ing,

With the warmth of love our hearts are glow - ing,

b

Life with hap - pi - ness is o - ver - flow - ing

Life with hap - pi - ness is o - ver - flow - ing

b

Ev' - ry care we've ban - ished far a - way.

Ev' - ry care we've ban - ished far a - way.

p Soft - ly blue the skies a - bove are smil - ing,

p Soft - ly blue the skies a - bove are smil - ing,

p Sweet with flow'rs the fields are bright and gay,

p Sweet with flow'rs the fields are bright and gay,

Na - ture o - pens wide her arms ap - peal - ing,

Na - ture o - pens wide her arms ap - peal - ing,

All her charms to us at once re - veal - ing.

All her charms to us at once re - veal - ing.

Let us voice the joy we now are feel - ing,

Let us voice the joy we now are feel - ing,

rit.

Love a - lone is King to day.

Love a - lone is King to day.

f

p

2

B"Honolulu."

Lola.

Moderato.

LOLA.

My queen of isles where nat-ure smiles And

Piano

*p**p*

life's a last-ing dream, Hon - o - lu - lu,

Where

Lu - Lu - Lu!

Lu - Lu - Lu!

trou - bles cease, where all is peace And love a - lone sup - reme, Hon - o -

lu - lu, No thought of care can en - ter there, No

p
Lu - Lu - Lu!

p
Lu - Lu - Lu!

The first system of the musical score, measures 1-4. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The vocal line begins with the lyrics 'lu - lu,' followed by a rest, then 'No thought of care can en - ter there, No'. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady bass line in the left hand. Dynamics include a piano (*p*) marking.

storms be - dim the skies, Hon - o - lu - lu.

Lu - Lu -

Lu - Lu -

The second system of the musical score, measures 5-8. The vocal melody continues with the lyrics 'storms be - dim the skies, Hon - o - lu - lu.'. The piano accompaniment features a more active right hand with eighth notes and a steady bass line. The system concludes with a repeat sign. Dynamics include a piano (*p*) marking.

For thee I yearn, to thee I turn, My

Lu!

Lu!

cresc.

Detailed description: This system contains the first two staves of a musical score. The top staff is a vocal line in G major (one flat) with lyrics 'For thee I yearn, to thee I turn, My'. The second staff is a piano accompaniment with the vocal line's melody. The third and fourth staves are piano accompaniment, with the third staff having the lyrics 'Lu!' and the fourth staff having the lyrics 'Lu!'. The piano part features a crescendo marked 'cresc.'.

earth-ly par-a-dise, Hon-o-lu-lu Ah! Hon-o-

Lu . Lu . Lu

Ah, Lu Lu Lu!

Ah, Lu Lu Lu!

rit.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in G major with lyrics 'earth-ly par-a-dise, Hon-o-lu-lu Ah! Hon-o-'. The second staff is a piano accompaniment with the vocal line's melody. The third and fourth staves are piano accompaniment, with the third staff having the lyrics 'Lu . Lu . Lu' and the fourth staff having the lyrics 'Ah, Lu Lu Lu!'. The piano part features a ritardando marked 'rit.'.

lu - lu, Fain I would woo you, Love me what-

p

ev - er you do, My heart is true blue. To you and

s

on - ly you I will be ev - er true,

— For you're the on - ly one, my Hon - o - lu - lu - lu.

f

Ah! Hon - o - lu - lu, — Fain I would woo you, —

Ah! Hon - o - lu - lu, — Fain I would woo you, —

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are arranged in a three-part setting. The first two staves have lyrics, while the third staff is a vocal line without lyrics. The piano accompaniment is in the bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. The key signature has two flats, and the time signature is 4/4.

— Love me what - ev - er you do, — My heart is true blue. —

— Love me what - ev - er you do, — My heart is true blue. —

The second system of the musical score continues the three-part vocal setting. The vocal staves have lyrics, and the piano accompaniment continues with the same eighth-note pattern in the left hand and chords in the right hand. The key signature and time signature remain the same as in the first system.

To you and on - ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

To you and on ly you I will be ev - er true, —

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

— For you're the on - ly one, my Hon - o - lu - lu - lu. —

C-Entrance of Governor.

L'istesso tempo.

GOVERNOR.

I thank you

First system of the musical score. It includes a vocal line with the lyrics "A - lo - ha!" and a piano accompaniment. The piano part features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The key signature is one flat (B-flat major or D minor).

Second system of the musical score. The vocal line continues with the lyrics "for these words of cheer And bid you". The piano accompaniment provides harmonic support with chords and a steady rhythm.

Third system of the musical score. The vocal line concludes with the lyrics "all a heart - y wel - come here. You". The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

29
D-"ANNEXATION."
Governor.

Tempo di Marcia

now are part and par - cel of the migh - ty U. S. A. The

robusto.

The first system of the musical score. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are "now are part and par - cel of the migh - ty U. S. A. The". The piano part includes a *robusto.* marking and triplet markings in the right hand.

stars and stripes are hoist - ed And the flag is here to stay. Your

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "stars and stripes are hoist - ed And the flag is here to stay. Your". The piano part continues with triplet markings.

skin my be of choco - late hue, But you've no cause to rue it If

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are "skin my be of choco - late hue, But you've no cause to rue it If".

you act right we'll treat you white, If not we'll make you do it. Your

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are "you act right we'll treat you white, If not we'll make you do it. Your".

Un - cle Sam will use you well, He'll not at-tempt to "do" you; But

rit.
if you try to play him false You'll get what's com - ing
rit.

Tempo di Valse.
to you. An - nex - a - tion, An - nex - a - tion,
a tempo.
a tempo.

It means life for these gems of the sea, Where the
p
p

surf is a soft whispered "yes" And the breeze like a

mothers ca-ress. An-nex-a-tion, An-nex-a-tion,

Face the world neath the flag of the free, An-nex-a-tion,

An-nex-a-tion, Hail the Queen of the sun-set sea.

LOLA.

CHORUS.

An-nex - a - tion, An-nex - a - tion, It means life for these

An-nex - a - tion, An-nex - a - tion, It means life for these

An-nex - a - tion, An-nex - a - tion, It means life for these

p
gems of the sea, Where the surf is a soft whispered "yes!" And the

p
gems of the sea, Where the surf is a soft whispered "yes!" And the

p
gems of the sea, Where the surf is a soft whispered "yes!" And the

p

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

breeze like a moth-er's ca-ress. An-nex-a-tion, An-nex-

GOVERNOR.

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

a-tion! Face the worldneath the flag of the free! An-nex-a-tion!

rit.

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

An-nex - a - tion! Hail the queen of the sun - set sea.

Presto.

rit.



3524
No 2.

35
Help Yourself.
Hannibal.

Allegretto.

Piano.

Said
I

Par-son Jones when he preached last night: Let me this truth im - press, Don't
cer - ainly think that old Par - son Jones has used me might-y nice, He's

id - ly wait for the gifts of fate If you hope to win suc - cess. If you
most de-vout there can be no doubt, And he gives such good ad - vice. When—

mope a-bout, there can be no doubt You'll be laid up-on the shelf; Don't
I was go-ing home last-night A pul-let I chanced to see, It was

rit.
wait for others to boost you up, Sail in and help your-self.
roost-ing high in my neighbor's coop, But that text seemed meant for me.
rit.

Meno mosso.
REFRAIN.

Help yourself, my honey, help your-self, For ev'-ry-thing you want is up to
mp

you; What's the use of wait-ing, It's a waste of time de-bat-ing, When you

know ex-act- ly what you want to do. You'll nev - er get a sin-gle bit of

aid From a fai - ry or a gob - lin or an elf, Don't im-

ag - ine an - y "hoo - doo" can af - fect a thing — that you do, So

help your - self, my hon - ey, Help your - self!

Entrance and Song.

No 4.

A. ENSEMBLE Lola, Baldwin and Chorus of Kanakas.

"What Do You Mean?"

B. SOLO "I'm The Only One Of My Kind"

Allegro.

Piano.

f

LOLA Enters .

LOLA .

What do you mean ? _____ Stand back I

f

f

say _____ And let this stranger have at least fair play.

CHORUS.

He is a rob-ber and a

He is a rob-ber and a

Stand back and let him have fair play.

thief!

thief!

The rogue shall quick-ly come to

The rogue shall quick-ly come to

Stand back a moment, back I say!

grief! The ras-cal shall have speed-y

grief! The ras-cal shall have speed-y

jus-tice, We'll make it brief. Down with the rogue who tried to

jus-tice, We'll make it brief. Down with the rogue who tried to

rob us, Down with the thief.

rob us, Down with the thief.

BALDWIN.

Allegretto grazioso.

p

Make no mis-take, Good counsel take, You'll rue it if you

don't. You— must not fight, That's not po-lite, I— know this man and

BARKER.

he's all right! Nay! chide them not, Their talk's all rot, It fills me with sur-

prise, 'Twill all be plain When I ex-plain, Then— they'll a - pol - o -

gize.

Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

Ha, ha, ha, ha, ha, ha! Just think of that! De - nies it flat And

says that we are wrong, 'Twont do at all, His words we call A

says that we are wrong, 'Twont do at all, His words we call A

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

case of mon - u - men - tal gall. Up - on our word It's most ab - surd, This

joke has gone too far, It's past be-lief If you're no thief Just

joke has gone too far, It's past be-lief If you're no thief Just

BARKER.

One mo-ment pray! Don't

tell us what you are.

tell us what you are.

rit.

get too gay! Just take this friend-ly tip! A - pol - o-gize and skip!

rit.

I'm The Only One Of My Kind.

B Solo - Barker.

Moderato.

When you talk of Shal-ma-ne zar, Bo-na-parte and Ju-lius Cae-sar And the
I'll ad-mit the Czar of Rus-sia, And the chap who gov-erns Prus-sia Must be

Piano.

oth - er pass-ing he - roes of a day, Re-col
rath - er clev - er fel - low in, their way! Ku - ro -

lect a lit - tle lat - er, There's an - oth - er fel - low great - er, Who is
pot - kin and Ku - ro - ki, Ga - ri - bal - di and Von Molt - ke, All de -

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bound to make their lau-rels fade a - way; A - lex - and - er left a re - cord Which was
serve a pass-ing men-tion so they say. Will-iam Tell was quite a he - ro And I've

just a trif - le check-ered, Mark An - tho - ny was doped by Cle - o's
heard that Mis - ter Ne - ro On the vi - o - lin was al - ways up in

charms. Al-though his - to - ry may doubt it, if you'd
"G." And they speak well of the Kais - er But a

know the truth a - bout it, When com - pared with me They're mere - ly false a -
care - ful an - a - ly - zer Must ac - know - ledge that they can't com - pare with

rit.

Tempo di marcia.

larms.
me! When you talk of hu - man great - ness bear in

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment (grand staff) features a bass line with a half note G2, a quarter note A2, and a triplet of eighth notes B2, A2, G2. The right hand of the piano has a series of eighth notes: B4, A4, G4, F4, E4, D4, C4.

mind I'm the on - ly one, the rest are way be -

The second system of the musical score. The vocal line continues with a half note G4, a quarter note A4, and a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of eighth notes: B2, A2, G2, F2, E2, D2, C2. The right hand of the piano has a series of eighth notes: B4, A4, G4, F4, E4, D4, C4.

hind. No one else is e - ven in it For a

The third system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of eighth notes: B2, A2, G2, F2, E2, D2, C2. The right hand of the piano has a series of eighth notes: B4, A4, G4, F4, E4, D4, C4.

sol - i - ta - ry min - ute, I'm the on - ly liv - ing spe - cies of my

The fourth system of the musical score. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes: B4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with a bass line of eighth notes: B2, A2, G2, F2, E2, D2, C2. The right hand of the piano has a series of eighth notes: B4, A4, G4, F4, E4, D4, C4.

LOLA.

kind. When you talk of hu-man great-ness bear in mind He's the

CHORUS.

When you talk of hu-man great-ness bear in mind He's the

When you talk of hu-man great-ness bear in mind He's the

The first system of the musical score for 'LOLA.' consists of four vocal staves and piano accompaniment. The vocal parts are arranged in a four-part harmony. The lyrics are: 'kind. When you talk of hu-man great-ness bear in mind He's the'. The piano accompaniment is in the right and left hands, providing a harmonic foundation for the vocal lines.

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

on - ly one, the rest are way be - hind. No one else is e - ven in it for a

The second system of the musical score for 'LOLA.' continues the vocal and piano parts. The lyrics are: 'on - ly one, the rest are way be - hind. No one else is e - ven in it for a'. The piano accompaniment continues with a steady rhythm, supporting the vocal lines.

BARKER.

sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly, I'm the
 sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,
 sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,
 sol - i - ta - ry min - ute, He's the on - ly one, the on - ly, He's the on - ly, on - ly, on - ly,

on - ly, on - ly, on - ly, on - ly, on - ly, I'm the on - ly one of my kind.
 He's the on - ly one of his kind.
 He's the on - ly one of his kind.

DANCE.

No 5.

Aloha. (I Love You.)

Andantino quasi moderato.

Piano.

The piano introduction consists of two staves. The right hand features a series of chords and a melodic line starting with a half note G4, followed by a series of eighth notes. The left hand plays a steady accompaniment of chords. The tempo is marked 'Andantino quasi moderato' and the dynamics range from piano (p) to forte (f).

Lit-tle

Lit-tle

sweet-heart, a - las, I now must leave you, But

sweet-heart, a - las, I now must leave you, But

sun - shine will sure - ly fol - low rain. Though our
sun - shine will sure - ly fol - low rain. Though our

The first system of the musical score consists of three staves. The top two staves are vocal parts, and the bottom staff is the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "sun - shine will sure - ly fol - low rain. Though our". The piano accompaniment features a steady bass line and chords in the right hand.

part - ing to - day I know will grieve you, Still our
part - ing to - day I know will grieve you, Still our

The second system continues the musical score with three staves. The lyrics are: "part - ing to - day I know will grieve you, Still our". The piano accompaniment continues with similar harmonic support for the vocal lines.

path - ways bye - and - bye will meet a - gain. Good -
path - ways bye - and - bye will meet a - gain. Good -

The third system concludes the musical score with three staves. The lyrics are: "path - ways bye - and - bye will meet a - gain. Good -". The piano accompaniment provides a final harmonic resolution.

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

bye, Good-bye my own sweet-heart, Re - bell - ious tears I scarce - ly can re -

strain ——— One fond em - brace, One kiss be - fore we part, Be

strain ——— One fond em - brace, One kiss be - fore we part, Be

true un - til we meet a - gain. A

true un - til we meet a - gain. A

rit.

Molto espressivo. Male Quartette.

lo - ha! A - lo - ha! I love you! Ha - wa - ii My queen of the

sea These fai - ry isles Where na - ture smiles Are

dear - er than E - den to me. Though far, far a - way I may

wan - der My thoughts where - 'er I roam, Of

you grow ev - er fond - er, Bless - ed land which my heart calls "home!"—

ad lib.

3535

No 5.

Bye and Bye.

Newton.

Moderato.

NEWTON.

What if the day be dark and
I know what-ev - er may be -

Piano.

molto espress.

drea ry, What if the skies be dull and
tide me, Al - though to - day fate whis - pers

grey, What if the soul be sad and wear - y, The
wait! Some day you'll take your place be - side me, And

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dark-est hour pre - cedes the day. Be - hind the clouds the sun is
so I yield with heart e - late. I'll waste no hour in vain re -

shin - ing, A - bove them is the clear blue
pin - ing, No fond re - gret shall cause a

sky, And each one has a sil - ver lin - ing, A
sigh, Some - where the sun is al ways shin - ing, 'Twill

Tempo di Valse .

pledge of sun - shine bye and bye
shine for us, dear, bye and bye

Bye and bye _____ bye and bye _____ Ev'ry

cloud will pass a - way, _____ And the skies will for -

cresc.

ev - er be blue _____ When you whis - per "I

love on - ly you? _____ Till the stars _____ cease to

shine, Love shall rule, Love di - vine;

Ev' - ry heart beat shall tell you, I love you, When at

last you're mine, all mine!

pp

3540
No 7.

57
My Hula-Hula Girl.
DUET AND CHORUS.
Barker, Lola and Hula-Hula Girls.

Moderato.

Piano.

f *espress.* *p*

BARKER. I
LOLA. Don't

know a dain-ty maid-en, With cheeks of ol-ive hue, Whose
think that she's au-da-cious, In danc-ing or in song, At

lips are hon-ey lad-en, Whose love is al-ways true. Her
heart she's not flir-ta-tious, She knows no thought of wrong. A

dark eyes soft and ten - der Have set my head a -
child of na - ture mere - ly A sweet un - pol - ished

whirl, My whole heart I sur - ren - der To my
pearl, No maid loves more sin - cere - ly Than the

cresc.

Hu - la Hu - la girl. I know that she is mine a -
Hu - la Hu - la girl. Be - lieve me she is yours a -

rit.

p *rit.*

Both.
lone — And some day she will be my own — My own true
lone — And some day she will be your own —

REFRAIN. (with Chorus, girls.)

sweet-heart, I'm lone ly with - out you, My Hu - la

Hu - la girl, I long for you. Till time is

end - ed I nev - er will doubt you, My Hu - la

Hu - la girl, I know you're true, To prove how

fond - ly, how tru - ly I love you, Sweet Ho - no -

lu - lu maid, _____ What can I do? _____ By all the an - gels in

hea - ven a - beve you. _____ My lit - tle Hu - la Hu - la

girl, I love but you! _____ My own true you! _____

No 8.

Finale I.

Tempo di Marcia.

Piano.

Drums.

Allegretto grazioso.

NEWTON.

The bu - gle call is for - ward all at

This system contains the first line of music. The vocal melody is on a single staff in G major (one sharp) and 2/4 time. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth and sixteenth notes, while the left hand plays chords and single notes. Dynamics include a forte (f) marking in the piano right hand.

once we must o - bey, From peace - ful life to scenes of strife, We

This system continues the melody. The piano accompaniment features a piano (p) dynamic marking in the right hand.

quick - ly march a - way. We face our fate with hearts e - late And pulses beat - ing

This system continues the melody. The piano accompaniment features a piano (p) dynamic marking in the right hand.

high. We glad - ly go, though well we know That now all must do or

This system concludes the piece. It includes a *rit.* (ritardando) marking above the vocal staff and another *rit.* marking in the piano right hand.

die.

TEN. *f*
We glad-ly go, though well we know, we know That now we all must

BASS *f*

a tempo.

GOVERNOR. *rit.* *Marziale ben marcato.*
I wish good luck to one and all. Now re-

do or die!

rit. *Marziale ben marcato.*
mf a tempo.

mem-ber ev-'ry one what-e'er you do, That the

vic - to - ry* de - pends a - lone on you. _____ Each of

The first system of the musical score. The vocal line (bass clef) contains the lyrics "vic - to - ry* de - pends a - lone on you. _____ Each of". The piano accompaniment (treble and bass clefs) features chords in the right hand and eighth-note triplets in the left hand.

you per-haps _____ may win shoul-der straps, _____ Last - ing

The second system of the musical score. The vocal line continues with the lyrics "you per-haps _____ may win shoul-der straps, _____ Last - ing". The piano accompaniment continues with similar harmonic and rhythmic patterns.

hon - or al - ways crownsthe brave and true. _____

We'll re -

The third system of the musical score. The vocal line concludes with the lyrics "hon - or al - ways crownsthe brave and true. _____". The piano accompaniment features a final chord. The lyrics "We'll re -" are positioned below the piano part.

The fourth system of the musical score. The piano accompaniment continues with a final flourish, including a triplet in the left hand.

mem-ber ev-'ry one whate'er we do, That world will al-ways

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The vocal line has the lyrics: "mem-ber ev-'ry one whate'er we do, That world will al-ways". The piano accompaniment features chords in the right hand and a bass line with triplets in the left hand.

watch the boys in blue. Each of us per-haps may win

The second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has the lyrics: "watch the boys in blue. Each of us per-haps may win". The piano accompaniment continues with chords and a bass line with triplets.

NEWTON. *ff rit.*
Lasting hon-or always crowns the brave and true!

GOVERNOR. *ff rit.*
Lasting hon-or always crowns the brave and true!

shoulder straps, Lasting hon-or al-ways crowns the brave and true!

The third system of the musical score. It features three vocal parts: NEWTON, GOVERNOR, and a third part (likely a soloist or another voice). Each part has the lyrics: "Lasting hon-or always crowns the brave and true!". The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.

Moderato grazioso.
BARKER.

66

Don't lag be-hind, Please bear in mind, Please bear in mind.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It contains three measures of music with lyrics underneath. The piano accompaniment is written on two staves (treble and bass clefs) and consists of four measures of music.

My big bal - loon Will go up soon,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has two measures of music with lyrics underneath. The piano accompaniment consists of four measures of music.

Costs but a song, Come right a-long, You can't go wrong.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has three measures of music with lyrics underneath. The piano accompaniment consists of four measures of music.

Straight for the moon We'll go up soon In my bal-

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has three measures of music with lyrics underneath. The piano accompaniment consists of four measures of music.

RUTH.
Don't lag behind, Please bear in mind, Please bear in

NEWTON.
Don't lag behind, Please bear in mind, Please bear in

BARKER.
loon. Don't lag behind, Please bear in mind, Please bear in

CHORUS.
Don't lag behind, Please bear in mind, Please bear in mind His big bal-
Don't lag behind, Please bear in mind, His big bal-

mind His big bal- loon Will go up soon.
mind His big bal- loon Will go up soon.
mind My big bal- loon Will go up soon.
loon, His big bal- loon Will go up soon. Straight for the moon Will go up soon. Cost but a
loon, His big bal loon Will go up soon.

Costs but a song, Come right a-long, You can't go wrong Straight for the

Costs but a song, Come right a-long, You can't go wrong.

Costs but a song, Come right a-long, You can't go wrong.

song, Come right a - long, Come right a - long, You can't go wrong. Straight for the

Costs but a song, Come right a-long, You can't go wrong.

moon We'll go up soon, Straight for the moon We'll go up soon. Though

Straight for the moon We'll go up soon, We'll go up soon.

Straight for the moon We'll go up soon, We'll go up soon.

moon We'll go up soon, Straight for the moon We'll go up soon.

Straight for the moon We'll go up soon, We'll go up soon.

Andantino.

now our hearts are sad with griev-ing, We can - not ask that you should

stay; Though home and friends be - hind you're leav - ing, Our

fond - est hopes you bear a - way. Where - 'er the call of du - ty

leads you May fick - le fate prove ev - er kind, Go

forth because your country needs you, And win for those you leave be - hind. And win for

cresc.

those you leave be - hind. For your

Cadenza.

Tempo di Valse.

sweet - hearts fair you must do and dare, You must fight for them - a -

mp

lone. While this flag shall wave be - bold and brave our

rit. hearts are all your own. *a tempo.*

f For our sweet-hearts fair We will

f For our sweet-hearts fair We will

rit. *ff a tempo.*

molto rit. We will fight for them a - lone. While this

do and dare, We will fight for them a - lone.

do and dare, We will fight for them a - lone.

molto rit.

flag shall wave Be— bold and brave Our—
 NEWTON.

While this flag— shall— wave— Our

Our—

While this flag— shall wave shall— wave— Our

ff

hearts— are all— your own!—

hearts are all— your own!—

hearts are all your own!—

hearts are all— your own!—

Moderato.
NEWTON.

73

This emb-lem of our coun-try's glo - ry

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a quarter rest followed by a series of eighth and quarter notes. The piano accompaniment starts with a half rest in the treble and a half note in the bass, then continues with a steady eighth-note pattern in the bass.

By trai-tors ne'er shall be pro - faned,

The second system continues the musical piece. The vocal melody and piano accompaniment follow the same pattern as the first system, maintaining the key signature and time signature. The piano accompaniment in the bass clef continues with a consistent eighth-note accompaniment.

When peace shall end this con - flict gor - ry We'll

The third system of the score. The vocal line and piano accompaniment continue. The piano accompaniment in the bass clef features a consistent eighth-note accompaniment. The system concludes with a double bar line.

bring it back to you un - stained. Hats

The fourth and final system of the score. The vocal melody and piano accompaniment conclude the piece. The piano accompaniment in the bass clef features a consistent eighth-note accompaniment. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Tempo di marcia.

off! to old Glo - ry, The Grand Old Flag, No fur - ther in - cen - tive we

mf

This system contains the first line of the song. It features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The piano part includes a mezzo-forte (*mf*) dynamic marking.

need, _____ Though trai - tors may rend it Till death we'll de - fend it, We'll

This system contains the second line of the song. The vocal melody continues with a long note on 'need' followed by a blank line for a breath or continuation. The piano accompaniment provides harmonic support.

go where - so - e'er it may lead. _____ This ban - ner we'll fol - low through

This system contains the third line of the song. The piano accompaniment features a prominent sustained chord in the right hand during the phrase 'This ban - ner we'll fol - low through'.

shot and shell, Dis - hon - or it nev - er shall know, _____ Our

This system contains the fourth line of the song. The piano accompaniment features a sustained chord in the right hand during the phrase 'Our'.

1

ranks may be shattered, But to the last man, Our flag shall go straight to the

foe, _____

Hur - rah! _____ Hur - rah! _____ Hur - rah for the flag we

Hur - rah! _____ Hur - rah! _____ Hur - rah for the flag we

love! _____ Hur-rah! Hur-rah! Hur-rah for the flag we

NEWTON.

When the bu - gle sounds the call "to arms" A - way we go,

love!

love!

We nev - er qua - ver, We nev - er wa - ver.

We a - ban - don peace with all its charms to fight the foe,

To fame and glo - ry _____ 'a - way we go.

TEN.
When the bu - gle sounds the call "to arms" A - way we go,

BASS.

We nev - er qua - ver, We nev - er wa - ver.

— We a - ban - don peace with all its charms to

fight the foe, To fame and glo - ry

GOVERNOR WITH BASSES.

— A - way we go. For For.

home and na - tive land U -

home and na - tive land U -

ni - ted firm we stand, The

ni - ted firm we stand, The

Stars and Stripes float o'er us And

Stars and Stripes float o'er us And

hon - or's crown is be - fore

hon - or's crown be - fore

Ah! Our hearts beat high,

With hope our hearts beat high, All

us. With hope our hearts beat high, All

us. With hope our hearts beat high, All

We de - fy all foes, Our hearts

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

foe - men we de - fy, We swear by

are beat-ing high, We'll win the day or

grand old glo - ry And we'll win the day or

grand old glo - ry And we'll win the day or

grand old glo - ry We'll win the day or

1

diel

diel

diel

diel

For

For

2

diel

diel

diel

diel

For

For

No 8.

Opening.

Andante.

Piano *p*

f Wood.

f

fz espress.

pp

espress.

p

ff

dolce. *f rit.*

FUZZIWUDGE.
SOP. & ALTO.

Hear us oh great Buddha! Hear us oh great Budd-ha!

TEN.

BASS.

Budd - ha! Budd - ha! Send our

Budd - ha! Send our

f

Mo - gul back to rule o'er us. Low - ly, low - ly

Mo - gul back to rule o'er us. Low - ly, low - ly

we bow be - fore thee now. Hear us most mighty one!

we bow be - fore thee now. Hear us now,

Now let thy will be done!

Low we bow!

curtain.

rit.

rit.

Hear us,— oh great Buddha!— Hear us,— oh great Buddha!

Budd - ha! Budd - ha! Send our Mo - gul
Budd - ha! Budd - ha! Send our Mo - gul

back to rule o'er us. Low - ly, low - ly we bow be -
back to rule o'er us. Low - ly, low - ly we bow be -

fore thee now. Hear us most mighty one, Now let thy will be
 fore thee now. Hear us now, Low we

espress.
 done! Send a rul - er Great Budd - hal to bless this land. Pray re -
espress.
 bow! Send a rul - er Great Budd - hal to bless this land. Pray re -
espress.

store in safe - ty our Mo - gul Grand! Buddha,
 store in safe - ty our Mo - gul Grand! Buddha,

The musical score is arranged in three systems. Each system contains a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The first system includes lyrics for a vocal melody and a piano accompaniment. The second system features a vocal melody with lyrics and a piano accompaniment. The third system includes a vocal melody with lyrics and a piano accompaniment. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. Dynamics include *p* (piano) and *espress.* (espressivo). The piano accompaniment consists of chords and moving lines in both hands.

Enter LUMBAGO.

hear! Buddha,— hear! hear! Buddha,— hear!

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are: "hear! Buddha,— hear! hear! Buddha,— hear!". The piano part features a series of chords and moving lines, with a crescendo leading into the final measure.

LUMBAGO. Moderato.

You mourn the miss - ing Mo - gul all in

The second system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "You mourn the miss - ing Mo - gul all in". The piano part features a series of chords and moving lines, with a crescendo leading into the final measure.

vain! Pray list - en and the rea - son I'll ex -

The third system of the musical score continues the vocal and piano parts. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "vain! Pray list - en and the rea - son I'll ex -". The piano part features a series of chords and moving lines, with a crescendo leading into the final measure.

Allegretto.

plain. The
As the

Mo - gul whom we all a - dore, Most sad - ly has be - rept us! He
Mo - gul's min - is - ter of state And con - fi - den - tial va - let, This

feared he'd hear the can - nons roar, And so skipped out and left us! The
bit of gos - sip I re - late, Has pleased at least one pa - late! But

track - less jun - gles lured him hence And it strikes a rank out - sid - er That
nev - er more will hu - man eye See him be - yond a question, Un -

long ere this, he or - na - ments The in - side of a ti - ger.
 less some Ben - gal beast shall die Of chronic in - di - ges - tion.

Ahl
 Let's

Ahl
 Let's

f

1

D.S.

long ere this, he or - na - ments The in - side of a ti - ger.
 hope some Ben - gal beast may die Of chron - ic in - di -

long ere this, he or - na - ments The in - side of a ti - ger.
 hope some Ben - gal beast may die Of chron - ic in - di -

1

D.S.

3

2

Un - less some Ben-gal beast may die Of chronic in-di - ges-tion. Un -

ges-tion. Let's hope some Ben-gal beast may die Of chronic in-di - ges-tion. Let's

ges-tion. Let's hope some Ben-gal beast may die Of chronic in-di - ges-tion. Let's

less some Bengal beast may die Of chronic in-di - ges - tion.

hope some Bengal beast may die Of chronic in-di - ges - tion.

hope some Bengal beast may die Of chronic in-di - ges - tion.

rit. cresc. f

rit.

FUZZIWUDGE. Moderato.

Its plain to me that we should seek some sign, _____ By

p

LUMBAGO.

which to learn great Buddha's will di - vine. _____ Why should we wait to

bother with the gods? _____ I'll take the place my - self, So what's the

rit.

rit.

odds.

Oh, no, no, no! That must not be.

Oh, no, no,

You are no rul-er more than we.

no! That must not be. You are no

You are no rul-er more than we!

rul-er more than we! You are no rul-er more than we!

You are no rul-er more than we!

LUMBAGO.

Ask Budd-ha then to send a rul-er of his own, _____

sempre cresc.

But if he fail you now I'll claim this throne. _____

cresc.

FUZZIWUDGE.

To be it then, _____ We'll make the

test, _____ The God's shall show us what is

rit.

sfz rit. p

Andante.
LUMBAGO with Basses.
FUZZIWUDGE with Altos.

95

best.

Budd - ha — Let thy will be done!

Budd - ha — Let thy will be done!

The first system of the musical score. It consists of four staves. The top staff is a vocal line for 'LUMBAGO with Basses' in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with the word 'best.' followed by a half note. The second and third staves are vocal lines for 'FUZZIWUDGE with Altos' in treble clef, 3/4 time, with a key signature of one sharp. They both sing 'Budd - ha — Let thy will be done!'. The fourth staff is a piano accompaniment line in bass clef, 3/4 time, with a key signature of one sharp, providing harmonic support for the vocal parts.

Andante.

p

The second system of the musical score. It consists of two staves. The top staff is a piano accompaniment line in treble clef, 3/4 time, with a key signature of one sharp. It features a melodic line with sixteenth-note runs, marked with a 'p' (piano) dynamic and a '6' (sixteenth notes) articulation. The bottom staff is a piano accompaniment line in bass clef, 3/4 time, with a key signature of one sharp, providing harmonic support for the piano part.

Send us a rul - er from the sun!

Send us a rul - er from the sun!

The third system of the musical score. It consists of four staves. The top staff is a vocal line for 'LUMBAGO with Basses' in treble clef, 3/4 time, with a key signature of one sharp. It sings 'Send us a rul - er from the sun!'. The second and third staves are vocal lines for 'FUZZIWUDGE with Altos' in treble clef, 3/4 time, with a key signature of one sharp. They both sing 'Send us a rul - er from the sun!'. The fourth staff is a piano accompaniment line in bass clef, 3/4 time, with a key signature of one sharp, providing harmonic support for the vocal parts.

The fourth system of the musical score. It consists of two staves. The top staff is a piano accompaniment line in treble clef, 3/4 time, with a key signature of one sharp. It features a melodic line with sixteenth-note runs, marked with a '6' (sixteenth notes) articulation. The bottom staff is a piano accompaniment line in bass clef, 3/4 time, with a key signature of one sharp, providing harmonic support for the piano part.

Send us _____ Oh, most might - y one! A

Send us _____ Oh, most might - y one! A

rul - er _____ from the sun!

rul - er _____ from the sun!

Allegro.

Allegro.

8va

8va

Moderato.

ff All hail most mighty one! Child of the earth and sun!

ff All hail most mighty one! Child of the earth and sun!

rit.

Now let thy will be done! Speak, we o - bey!

Now let thy will be done! Speak, we o - bey!

rit.

The Military Man.

No 9.

Ruth and Male Chorus.

Lyric by
FRANK PIXLEY.

Music by
GUSTAV LUDERS

Tempo di Marcia.

RUTH.

Piano.

If you turn the mus-ty pag-es of the his-to-ry of
Ev'-ry mil-i-ta-ry fel-low dressed in blue or red or

ag-es to de-ter-mine who the her-oes were of old. The first
yel-low al-ways un-i-form-ly wins where-'er he goes. While the

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thing you will dis - cov - er is that each suc - cess - ful lov - er was a
or - di - na - ry chap - pie meets a fate that's most un - hap - py for the

mil - i - ta - ry man a war - rior bold. Now the
mod - ern man is measured by his clothes. When the
TEN.
war - rior bold.
by his clothes.
BASS.

f *p*

man of balls and pow - der toots his trum - pet ev - en loud - er Though he's
call to arms is sound - ed and the en - e - my's sur - round - ed The a

quite a peace-ful he-ro so to speak, _____ For the balls he rath-er
chieve-ment neith-er star-tles nor a-larms, _____ For the cap-tor and the
TEN.

BASS.

so to speak
nor a-larms

fan-cies are the ones at which he dan-ces And he likes the smell of
cap-tured are both e-qual-ly en-rap-tured When the en-e-my's sur-
rit.

a tempo.

pow-der on the cheek. _____ The mil-i-ta-ry
round-ed by the arms. _____

on the cheek. _____
by the arms. _____

a tempo.

man on par-ade is a won-der-ful sight, The

A won-der-ful sight

heart of ev'-ry maid-en he fills with a rare de-light

He

War may bring him hon-ors glor-ious But at home he's

cap-tures her quite

most vic-tor-ious For in fact he'd much rath er flirt than to fight _____

You're per-fect-ly

Tra la la la la la la la,

right _____ The mil-i-ta-ry man on par-ade is a

Tra la la la la la la la, _____ la la la la la la la

stirr-ing sight _____ The heart of ev-ry

won-der-ful sight

la, Tra la la la la la la,

maid - en he fills with a rare de - light

He cap - tures her quite

la la la la la la la la la

Ah! Ah!

War may bring him hon - ors glor - ious But at home he's

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The score consists of six systems. The first system has a vocal line with lyrics 'la, Tra la la la la la la,' and a piano accompaniment. The second system continues the vocal line with 'maid - en he fills with a rare de - light' and the piano part. The third system shows the vocal line with 'He cap - tures her quite' and the piano part. The fourth system has a vocal line with 'la la la la la la la la la' and the piano part. The fifth system has a vocal line with 'Ah! Ah!' and the piano part. The sixth system has a vocal line with 'War may bring him hon - ors glor - ious But at home he's' and the piano part. The piano part consists of chords and single notes in the right and left hands.

— la la la la la Ah! — rath-er flirt than

— for in fact he'd much rath-er flirt than

most vic-tor-ious for in fact— he'd much rath-er flirt than

fight. — fight. —

fight. — fight. —

fight, you're per-fect-ly right. — The right. —

1 2

No. 3539
H.

105
Cupid's Private Code.

Dolly.

Allegretto.
Piano *f* *p*

The piano introduction is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a forte (f) dynamic and transitions to piano (p) after four measures. The melody is in the treble clef, and the accompaniment is in the bass clef.

It does - n't real - ly mat - ter if a maid - en's eyes are blue, Or
There's a sort of si - lent language which all lov - ers un - der - stand, A

The first vocal line is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a piano (p) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

ha - zel, black, or brown, or mod - est gray, When
pri - vate code that's on - ly used by two, They

The second vocal line is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a piano (p) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

she un - masks her bat - ter - ies, and turns those eyes on you, It's
tell the same old sto - ry with a pres - sure of the hand, And

The third vocal line is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It begins with a piano (p) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef.

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won - der - ful how much a glance can say. She
strange to say they nev - er miss a cue. A

need not speak a sin - gle word, one look will quite suf - fice! Per -
droo - ping eye, a rog - uish smile, a blush, a wink, a sigh. A

sua - sive el - lo - quence is of - ten dumb. Some -
nod or just a move - ment of the thumb. You'll

times a wink has power e - nough to melt a heart of ice, When the
not mis - take that mes - sage, can - not do it if you try, It's the

mys - tic code of Cu - pid sig - nals "come!"
 mys - tic code of Cu - pid say - ing "come!"

Come, Come, Come! But_ this is just be - tween us, keep it

grazioso.

mum! It's just a qui - et game for two! I'm

play - ing it a - lone with you, Come on I'll show you what to do. —

Come! Come! Come! Come! Come! Come! I am

lone - ly and I'm look - ing for a chum! I

think be - yond the slight - est doubt You're just the sweet - est thing that's out, So

if you know what you're a - bout Come, Come, Come! Come, Come, Come!

No 11.

Nestle By My Side.

Ruth, Barker and Chorus.

Allegretto grazioso.

Piano.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto grazioso' and the dynamics begin with a piano (p) marking.

The first system of the song features vocal lines for Barker and Ruth, with piano accompaniment. The lyrics are as follows:

BARKER. A pink shirt waist and a
 RUTH. The pink shirt waist and the
 BARKER. A man - ly chap and a

The second system continues the song with vocal lines and piano accompaniment. The lyrics are as follows:

plain white vest In a laun - dry met one day, Yet
 plain white vest That night lay heart to heart, But the
 fair young maid On the beach sit side by side, So

not one word from them was heard Though side by side they
laun - dry man's un feel - ing plans Next morn forced them a -
tight they squeeze that the small - est breeze Could not those two di -

lay, But late that night when the stars peeped out And the
part, At eith - er end of a long clothes line In the
vide! The waist and the vest have at last found rest On the

pale moon looked down cold - ly; Some how that waist be -
breeze they fluttered mad - ly; Thought was all in vain yet the
waves the moon-beams glis - ten! Now the maid and the swain sing that

came mis-placed When the white vest whispered bold-ly:
 same re-frain Ev'-ry hour they whispered sad-ly:
 old re-frain While the vest and the shirt waist list-en

rit.

REFRAIN. BOTH.

Come and nes-tle close-ly by my side, Tell me you are all my

a tempo.

own! Friend-ly shades of night your blush-es hide!

Leave me not to pine a-lone. Let me fold you fond-ly

p

in my arms, Let me steal a kiss or two,

Come and nes-tle close-ly by my side, For I love you.

CHORUS.

Come and nes-tle close-ly by my side, Tell me you are all my

Come and nes-tle close-ly by my side, Tell me you are all my

own! Friend - ly shades of night your

own! Friend - ly shades of night your

blush - es hide! Leave me not to pine a -

blush - es hide! Leave me not to pine a -

lone. Let me fold you fond - ly

lone. Let me fold you fond - ly

in my arms, Let me steal a kiss or
in my arms, Let me steal a kiss or

two! Come and nes - tle close - ly
two! Come and nes - tle close - ly

by my side, For I love you!
by my side, For I love you!

No 12.

Finale II.

Tempo di Marcia.

Piano.



CHORUS.

TENORS.

BASSES.

With one ac - cord most joy - ous - ly Each loy - al voice we

The vocal staves show the beginning of the chorus. The Tenors and Basses enter with the lyrics 'With one accord most joyous-ly Each loyal voice we'. The music is in 2/4 time and matches the piano accompaniment.

The piano accompaniment continues with the first vocal line. It features a steady eighth-note pattern in the left hand and chords in the right hand. A mezzo-forte (*mf*) dynamic marking is present.

raise To greet our rul - er great and good with loud tri - umph - al praise. What

The vocal staves continue with the second line of the chorus. The lyrics are 'raise To greet our ruler great and good with loud triumph-al praise. What'. The musical notation continues in 2/4 time.

The piano accompaniment continues with the second vocal line. It maintains the eighth-note accompaniment in the left hand and chords in the right hand. A piano (*p*) dynamic marking is present at the end of the line.

glad-ness to be - hold a - gain The monarch we a - dore. Now may he reign up -

on this throne for ev - er more! Now may he reign The

Monarch we a - dore, The Mon - arch we a - dore.

f

f Long may he reign The Monarch we a - dore Re - turn-ing for ex - ile to

leave us nev - er - more. With one ac - cord each loy - al voice we

raise So let one and all re - joyce to sing his praise.

mf

ENTER GIRLS.

First system of music. It features a vocal line with a treble clef and a piano accompaniment with grand staves. The piano part includes a piano (*p*) dynamic marking.

SOP. & ALTO.

Second system of music. It includes a vocal line with a treble clef and a piano accompaniment with grand staves. The piano part includes a piano (*p*) dynamic marking.

Now Bud - dha sends us back a - gain Our Mo - gul good and

Third system of music. It includes a vocal line with a treble clef and a piano accompaniment with grand staves.

great! For weeks in sor - row and in pain We've_ mourned his aw - ful

Fourth system of music. It includes a vocal line with a treble clef and a piano accompaniment with grand staves.

fate! At last our cup is filled with joy Our_ fears have passed a -

way, The Gods de - cree, That on - ly he, Shall rule o'er us al-

way, The Gods de - cree that on - ly he, Shall rule o'er us al-

way The Gods de - cree that on - ly

he, Shall rule o'er us al way!

SOP. & ALTO. *ff*

TENOR. *ff*

Now BASS. *ff*

O - ver death it - self vic - tor - ious, Home he comes in

O - ver death it - self vic - tor - ious, Home he comes in

tri-umph glorious, Long may he reign! Long may he reign!

tri-umph glorious, Long may he reign! Long may he reign!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Bow each hum-ble head be - fore him, Let us show that we a - dore him!

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

The first system of the musical score. It consists of a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The vocal line has two parts, both singing the same melody. The lyrics are: "Long may he reign! Long may he reign! O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,". The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Him whom we love, we be - hold a - gain.

Bow each hum - ble head be - fore him, Let us show that we a - dore him!

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "Him whom we love, we be - hold a - gain. Bow each hum - ble head be - fore him, Let us show that we a - dore him!". The musical notation includes various note values, rests, and dynamic markings.

Long may he reign! Long may he reign!

O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,

The third system of the musical score, which repeats the first system. It features the same vocal and piano parts with the lyrics: "Long may he reign! Long may he reign! O - ver death it - self vic - tor - ious Home he comes in tri - umph glo - rious,".

Hail to our rul - er and Long may he reign! _____

Bow each hum - ble head be - fore him, Long may he reign! _____

rit. *Brass.* *tempo*

Moderato. *MOGUL.*

Our sub - jects

rit.

dear, We give you heart - y greeting, But rise, we would ad - dress you face to

Cello. *p* *rit.*

Allegro.

face.

Ex - pe - ri - en - ces we have had which we deem most a - tro - cious! We
 We looked at him! He looked at us! His feelings seemed quite tor - rid, — His
 We lived on ber - ries, roots and herbs With now and then a rab - bit, — But

met with - in the first short hour, a ti - ger most fe - ro - cious! — That
 pol - ished teeth pro - trud - ed thus, A sight dis - tinct - ly hor - rid! — The
 climb - ing trees be - came with us a pret - ty con - stant ha - bit! — As

roy - al Bengal strip - ed beast was grinning when we spied him — So
 way — he growled and tore — up turf Proved that a meal he need - ed. — But
 war — it - self could not — be worse Than life a - mong those branches — We

MUGGS.

Oh
Oh
Oh

we shinned up a friend-ly tree And therewith scorn de - fied him.
he was hun - gry, we were not, We stayed as long as he did.
slipped a-way and here we are, Re - solved to take our chances.

My, my, my! oh me, me, me! Fate tried to do her worst Sup -
My, my, my! oh me, me, me! Sup - pose that Ben - gal beast Had
My, my, my! oh me, me, me! When he slipped from that limb To

pose in run - ning for that tree the ti - ger got there first?
had a lunch and could af - ford To wait there for a feast?
take a chance, sup - pose that beast had like-wise tak - en him?

p

Oh
Oh
Oh

Oh
Oh
Oh

rit. *f* *p*

My, my, my! Oh me, me, me! Fate tried to do her worst Sup -
 My, my, my! Oh me, me, me! Sup - pose that Ben - gal Had
 My, my, my! Oh me, me, me! When he slipped from that limb To

pose in run-ning for that tree The ti - ger got there first? first?
 had a lunch and could af - ford To waitthere for a feast? feast?
 take a chance sup - pose that beast had likewise tak-en him! him!

BALDWIN.

I heart-i-ly con grat-u-late you

on your safe re - turn, And e - qual-ly your peo - ple great and

small. The rul - er who suc - ceed-ed you in -

We heart - i - ly con-grat - u - late.

We heart - i - ly con-grat - u - late.

dig - nant-ly we spurn, For you're the on-ly Mo-gul af - ter all.

MOGUL.

ad lib

Who

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

Yes you're the on - ly Mo - gul af - ter all, af - ter all.

rit.

ques-tions that? Of course we are! Who doubts our stat - us roy'll To

p

rit.

e - ven hint at such a thing would base - ly be dis - loy'l My

rit.

Moderato.

an - ces - tors came from the sun, ev - ry one Rep - re -

The first system of the musical score. The vocal line is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The lyrics are "an - ces - tors came from the sun, ev - ry one Rep - re -". The piano accompaniment consists of two staves, treble and bass clef, with a key signature of one sharp and a time signature of 8/8. The piano part begins with a mezzo-forte (mf) dynamic marking.

sent - ing the gods up - on earth _____ And that is the rea - son this

The second system of the musical score. The vocal line continues with the lyrics "sent - ing the gods up - on earth _____ And that is the rea - son this". The piano accompaniment continues with chords and moving lines in both hands.

throne is my own, Say - ing noth - ing of per - son - al worth. _____ I

The third system of the musical score. The vocal line continues with the lyrics "throne is my own, Say - ing noth - ing of per - son - al worth. _____ I". The piano accompaniment continues with chords and moving lines in both hands.

al - ways do just what I please, _____ No one has ob - jec - ted so

The fourth system of the musical score. The vocal line continues with the lyrics "al - ways do just what I please, _____ No one has ob - jec - ted so". The piano accompaniment continues with chords and moving lines in both hands.

far! _____ As a man up to snuff, I'll ad - mit I'm a bluff, But as

Mon - arch I'm way a - bove par! _____ I am

proud to state That I think I'm great as a rul - er both good and

wise! _____ For I claim this earth By the right of birth, And a

mort-gage up-on the skies! _____ If it wer'nt for me where would

you folks be? Oh, this life would in - deed be dull. _____ There are

plen - ty of kings and dukes and things, But there's on - ly one Grand Mo - gul.

We are

We are

proud to state That we think him great As a
 proud to state That we think him great As a
 rul - er both good and wise, For he claims this earth By the
 rul - er both good and wise, For he claims this earth By the
 right of birth And a mort - gage up - on the skies! If it
 right of birth And a mort - gage up - on the skies! If it

werht for him we would fare quite slim Ah this

werht for him we would fare quite slim Ah this

life would in deed be dull There are plen - ty of Kings and

life would in deed be dull There are plen - ty of Kings and

dukes and things, But there's on - ly one Grand Mo - gul

dukes and things, But there's on - ly one Grand Mo - gul

molto rit.

Allegro.

MOGUL.

What's this that meets our start - led

BARKER.

sight? Is this a dream? See we a - right?

don't know who and what you are, Or what you want to

do, But still I'm not par - tic - u - lar, So

here's the same to you.

MOGUL.

Our robe of state, our crown, our

throne, ——— Who dares u-surp them thus? For this your

life shall quick a - tone. What mean you, an - swer

Moderato grazioso.

BARKER.

See here my friend! Don't

us!

get too gay! Sub - side and don't butt in this way! 'Round here I'm ev - ry -

thing there is! So fade a - way! I know my biz!

MOGUL.

Ar -

Allegro.

rest him!

Ar - rest him! Ar - rest him! Down with the trai - tor

Ar - rest him! Ar - rest him! Down with the trai - tor

Allegro.

Be - head him!

bold!

Be - head him, be -

bold!

Be - head him, be -

The first system of the musical score consists of five staves. The top staff is a bass line for a vocal part, with the lyrics "Be - head him!". Below it are two staves for a vocal duet, both with the lyrics "bold!". The next two staves are for another vocal duet, with the lyrics "Be - head him, be -". The bottom staff is a piano accompaniment, featuring a melody in the right hand and chords in the left hand.

BARKER.

Old

head him! Soon shall his fate be told.

head him! Soon shall his fate be told.

The second system of the musical score begins with the name "BARKER." in the right margin. The top staff is a vocal line with the lyrics "Old". Below it are two staves for a vocal duet, both with the lyrics "head him! Soon shall his fate be told.". The bottom staff is a piano accompaniment, featuring a melody in the right hand and chords in the left hand. The system concludes with a double bar line.

Allegretto.

chap, be - fore you go too far, Just tell me who the

deuce you are, Well, so are we, give
MOGUL

We are the might-y Mo - gul grand

us good hand. BALDWIN & MUGGS.

'Tis time for ret - ri - bu - tion grim, Give

us your leave to deal with him!

rit.

Allegretto marcato.

Scrub! scrub! scrub! You can bet all your worth you're a

mf

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Allegretto marcato.' and the dynamic is 'mf'.

dub, You're the sil-li-est ass that the world ev-er knew For you

This system contains the second line of music, continuing the vocal melody and piano accompaniment.

do what ev'-ry one tells you to do. Now you've got just what was

This system contains the third line of music, continuing the vocal melody and piano accompaniment.

com-ing to you, So— scrub! scrub! scrub! scrub!

This system contains the fourth line of music, concluding the piece with a final vocal phrase and piano accompaniment.

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

Scrub! scrub! scrub! You can bet all your worth you're a dub! You're the

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

sil - li - est ass that the world ev - er knew, For you do what ev' - ry one

LOLA ENTERS.

tells you to do. Now you've got just what was coming to you So— scrub! scrub!

tells you to do. Now you've got just what was coming to you So— scrub! scrub!

tells you to do. Now you've got just what was coming to you So scrub! scrub!

molto cresc.

Allegro.

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

scrub! scrub! scrub! scrub! scrub! scrub! scrub!

Allegro.

ff

LOLA. *f*

For shame, for shame! Have you for- got The

loy - al - ty you owe? If you are faithless I am

not, How dare you treat him so?

LOLA.

MOGUL. A sim-ple girl whose heart is

What means this woman, who are you? _____

rit. *dolcissimo.*

Andante molto espressivo.

true Be - hold the great - est one of earth! No

Be - hold the great - est one of

Mon - arch ranks a - bove him For weal or woe his

earth! No Mon - arch ranks a - bove him For weal or

fate I'll share, Be - cause, — be - cause — I love him!

Be -

woe,

Be - cause, — be - cause she loves him!

The first system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "fate I'll share, Be - cause, — be - cause — I love him!". The middle staff is another vocal line with lyrics: "Be -", "woe,", and "Be - cause, — be - cause she loves him!". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

For

hold — the great - est one — of earth, No Mon - arch ranks a - bove him

Be - hold — the great - est one — of earth, No Mon - arch ranks a - bove him

The second system of the musical score. It consists of three staves. The top staff is a vocal line with lyrics: "For", "hold — the great - est one — of earth, No Mon - arch ranks a - bove him". The middle staff is another vocal line with lyrics: "Be - hold — the great - est one — of earth, No Mon - arch ranks a - bove him". The bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

pp

weal or woe his fate I'll share, be - cause, be - cause I love him!

pp

For weal or woe she'll share, Be - cause she loves him!

pp

For weal or woe she'll share, Be - cause she loves him!

pp

Allegro.

MOGUL.

An - other trai - tor in my

ff

p

camp Ye Gods this goes too far! An -

ob - ject les - son on the spot shall

Spoken Seize them.
teach them who we are.

ad lib. *rit.*
Speak if you have any thing to say Before we si - lence you, for

Allegretto. **BARKER.**
aye! Thanks aw - ful - ly I

MOGUL.

rath - er think I'd like a fare - well good stiff drink. The

word it-self cuts short that plea! Pre-pare! Now ready! One!

Andantino.

MOGUL.

RUTH off stage. What

Ah!

p

lunga.

molto espress.

voice from heav'n sa - lutes our ear, No an - gel ev - er sang so

p

dolce.

clear! What beau-ty, what an- gel- ic grace! What

espress.

love- li- ness illumes! her face! Fair la- dy who- so- e'er thou

art! Know thou hast won our roy- al heart. —

What

What beau - ty what an - gel - ic

What beau - ty what an - gel - ic

beau - ty what an - gel - ic grace! What

MOGUL.

Lift

grace, What love - li - ness il - lumes her

grace, What love - li - ness il - lumes her

love - li - ness il - lumes her face, Lift

once a - gain that match - less voice, ——— And

face, Lift once a - gain that match - less

face, Lift once a - gain that match - less

once a - gain that match - less voice, ———

The first system of the musical score is written in G major (one sharp) and 4/4 time. It consists of four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'once a - gain that match - less voice, ——— And'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

bid our wak - ing souls re - joice!

voice.

voice.

The second system continues the musical piece. The vocal parts sing 'bid our wak - ing souls re - joice!'. The piano accompaniment features more complex chordal textures and melodic lines. The system concludes with a double bar line and a key signature change to D major (two sharps) for the following system.

Allegretto grazioso.

RUTH.

The monarch whom I gladly serve is a roguish little

p

This system contains the first line of the song. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The piano part begins with a piano (*p*) dynamic marking.

chap, You cannot find the realm he rules on any printed

This system contains the second line of the song. It continues the vocal melody and piano accompaniment from the first system.

map, He has a tiny pair of wings, a bow and arrow

This system contains the third line of the song. The piano accompaniment features some chords with a sharp sign (#) indicating a key change or specific chord quality.

small, He wears a suit of ribbon, but no — tailor clothes at

This system contains the fourth line of the song. The piano accompaniment includes some chords with a sharp sign (#) and a final chord with a greater-than sign (>) indicating an accent.

all. His throne is made of hu-man hearts, His crown of gold-en

curls, His laugh is sweet-est mus-ic And his smiles are set with

pearls. He speaks the language of the eyes, Con-trols all earth-ly

things, His pal-ace roofs the arching skies, Dan Cu-pid King of

Tempo di Valse.

a tempo.

King! _____ Love, Ah, love is a monarch whom all o -

ff rit. a tempo.

bey. _____ Life he rules with complete and re - sist - less

sway! _____ Soon or late he will whisper this mes - sage

true, _____ Claim your own my sweetheart for I love you!

LOLA & DOLLY with Soprano.

Fuzz with Alto. Love, ah, love is a monarch whom all
 Muggs with Tenors. Love, ah, love is a monarch whom all
 BALDWIN, BARKER, MOGUL with Basses. Love, ah, love is a monarch whom all

o - bey Life he rules with com -
 o - bey Life he rules with com -

plete and re - sist - less sway! Soon
 plete and re - sist - less sway! Soon

with re - sist - less sway

or late he will whisper this mes - sage true, —
 or late he will whisper this mes - sage true, —
 this message true

Claim your own — my sweetheart for I love
 Claim your own — my sweetheart for I love

you. — Can it be that our Monarch his
 you. — Can it be that our Monarch his
 ff p

heart has lost com - plete - ly to her, *p* It is

heart has lost com - plete - ly to her, *p* It is

love whom all monarchs and sub - jects must ev - er o - bey, *ff* The wis - est

love whom all monarchs and sub - jects must ev - er o - bey, *p.* The wis - est

men have al - ways found, It's love that makes the world go 'round, It's

men have al - ways found, It's love that makes the world go 'round, It's

RUTH.

Ah_____

love that makes the world go 'round!_____

love that makes the world go 'round!_____

rit.

fff Love, ah, Love_____ we must all o - bey_____ Ah_____

fff Love, ah, Love is a monarchwhom all o - bey_____

fff Love, ah, Love is a monarchwhom all o - bey_____

fff whom all o - bey

fff

Life he rules with re-sist-less sway. Ah

Life he rules with complete and re-sist-less sway

Life he rules with complete and re-sist-less sway.

with re-sist-less sway

Ah, Ah,

Soon or late he will whisper this message true.

Soon or late he will whisper this message true.

whis-per message true

158

ad lib.

Ah I love you.

Claim your own my sweetheart for I love you.

Claim your own my sweetheart for I love you.

3059
No 13.

The Good Old Fashioned Way.

Barker.

Allegretto.

BARKER

Piano.

Long
Long

years a - go when an - y one felt an - y pain or ache, A
years a - go when - eer a man would con - fis - cate a kiss, The

sin - gle dose of cas - tor oil was all he used to take. A
on - ly thing he had to do was to find a will - ing miss. But

rem - e - dy which nev - er failed, for in a sin - gle
now a days the sci - en - tist most firm - ly will in -

night, The pain en - tire - ly dis - ap - peared and
sist, The lips must first be ster - il - ized be -

ev - 'ry - thing was right. But there's an - oth - er
fore they can be kissed. He makes her use a

meth - od, which is oft - en tried of late; They
tooth paste of the Proph - e - lac - tic kind, Then he

say ap - pen - di - ci - tis! and we'll have to op - er -
has her chew a lem - on so she won't be al - ka -

ate! Then af - ter they have cut and carved the
line. And last - ly through a rub - ber mask he

doc - tors all de - cide. The cli - nic was suc -
breathes en - dear - ing terms, To guard a - gainst ba -

cess - ful but of course, the pa - tient died. That's the
cia - li, and a thou - sand oth - er germs. That's the

sci - en - tif - ic meth - od, and of course, it must be right, For
 sci - en - tif - ic meth - od, and of course, it must be right, For

sci - ence is the watch - word of the day! But it's
 sci - ence is the watch - word of the day! But there's

much more be - a - tif - ic to re - main un sci - en - tif - ic, And I
 noth - ing that en - tran - ces like the fun of tak - ing chan - ces, And I

much pre - fer the good old fash - ioned way.
 rath - er like the good old fash - ioned way.

D.C.

Not For A Day.

3556

No 14.

Ruth.

Moderato.

RUTH.

Sweetheart, each hour seems an
Though you are far, far a -

Piano.

age, _____ Till once a - gain we shall meet; _____
way, _____ Still your dear face I can see; _____

Life is so drear - y With wait - ing I'm wear - y, My
Dream - ing or wak - ing, Be - yond all mis - tak - ing, Your

life I would lay at your feet! With my whole heart and my
voice, sweet-heart mine, calls to me. Love such as ours can - not

soul Glad - ly your slave I would be!
die! Hearts such as ours must be true,

Lov - ing you on - ly Dea - rie I'm lone - ly,
Faith - ful for - ev - er, Doubt - ing me nev - er,

rit.
come back, my dar - ling, to me.
Love me as I shall love you. *rit.*

Molto espress.

Love, oh, my sweet - heart, is not for a day,

The first system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

Mine shall en - dure, through the world pass a - way!

The second system of the musical score, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal line.

Till time shall sink in - to e - ter - ni - ty,

The third system of the musical score. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support.

Know that as true as the stars I'll be!

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics, and the piano accompaniment ends with a final chord.

Heart of my soul, though the seas may di - vide,

Still in my thoughts I am close by your side;

Would I might whis - per this mes - sage to you,

molto rit.
Love me, Be-lieve me, Be true!

Entrance to Drill.

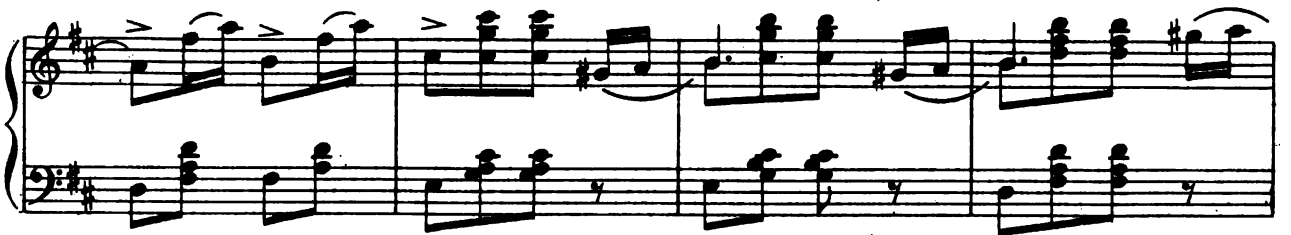
No 15.

Tempo di marcia pomposo.

Piano.

The musical score is for a piano piece titled "Entrance to Drill" (No 15). It is in 2/4 time and marked "Tempo di marcia pomposo." The score is written for piano and includes a dynamic marking of "f" (forte). The piece is composed of six systems of staves. The first system is marked "Piano." and includes a dynamic marking of "f". The score includes various musical notations such as triplets, slurs, and a fortissimo (ff) marking. The piece concludes with a key signature change to two sharps (F# and C#) and a 2/4 time signature.

Polka.



Tempo di schottische.

169

This musical score is for a Scottish dance in G major, 2/4 time, marked 'Tempo di schottische.' The piece consists of six systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in pairs or fours. Many of these groups are marked with a '3' and a slur, indicating triplets. The bass line is primarily composed of chords and single notes, providing a steady accompaniment to the more melodic treble line. The piece concludes with a final double bar line and repeat signs.

No 16.

Finale III.

Tempo di Valse.

Love, ah, Love

Love, ah, Love is a

Love, ah, Love is a

This system contains three vocal staves and one piano accompaniment staff. The vocal parts enter with the lyrics 'Love, ah, Love' and 'Love, ah, Love is a'. The piano accompaniment provides a harmonic foundation in 3/4 time.

Tempo di Valse.

This system shows the piano accompaniment for the second system of the piece. It features a continuous melody in the right hand and a supporting bass line in the left hand, maintaining the waltz tempo.

we must all o - bey, Ah

mon - arch whom all o - bey,

mon - arch whom all o - bey,

whom all o - bey,

This system contains three vocal staves and one piano accompaniment staff. The vocal parts continue with the lyrics 'we must all o - bey, Ah', 'mon - arch whom all o - bey,', and 'mon - arch whom all o - bey,'. The piano accompaniment continues with the waltz melody.

Life he rules with re - sist - less

Life he rules with com - plete and re - sist - less

Life he rules with com - plete and re - sist - less

sway. Ah, Ah,

sway. Soon or late he will whisper this

sway. Soon or late he will whisper this

with re - sist - less sway.

The musical score is written for voice and piano. The key signature has two sharps (F# and C#). The vocal part consists of three staves. The piano accompaniment consists of two staves. The lyrics are: "Life he rules with re - sist - less", "Life he rules with com - plete and re - sist - less", "Life he rules with com - plete and re - sist - less", "sway. Ah, Ah,", "sway. Soon or late he will whisper this", "sway. Soon or late he will whisper this", and "with re - sist - less sway." The piano part features chords and arpeggiated figures.

mes sage true, Claim your
mes sage true, Claim your
whis-per mes-sage true,
Ah I love you. *ad lib.*
own my sweet-heart for I love you.
own my sweet-heart for I love you.

Come and nes - tle close - ly by my side, Tell me you are all my
Come and nes - tle close - ly by my side, Tell me you are all my
own! Friend - ly shades of night your blush - es hide!
own! Friend - ly shades of night your blush - es hide!
Leave me not to pine a - lone. Let me fold you fond - ly
Leave me not to pine a - lone. Let me fold you fond - ly

in my arms, Let me steal a kiss or

in my arms, Let me steal a kiss or

two! Nes - tle, nes - tle close - ly

two! Nes - tle, nes - tle close - ly

by my side, For I love you.

by my side, For I love you.

sfz

2

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